1939

LOGUE OF FOLK ART — PART I

CATALOGUE OF FOLK ART IN THE ASUTOSH MUSEUM

PART I

MRINAL KANTI PAL

ASUTOSH MUSEUM OF INDIAN ART
UNIVERSITY OF CALCUTTA

1962



Mother and child
Goalpara, Assam
Ht. 1′—0·8″. Terracotta.

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IN THE
ASUTOSH MUSEUM

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BY
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WITH A FOREWORD BY

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ASUTOSH MUSEUM OF INDIAN ART
UNIVERSITY OF CALCUTTA
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Rs. 10/-

Printed by Sree Saraswaty Press Ltd.
32, Acharyya Prafulla Chandra Road, Calcutta-9

FOREWORD

Asutosh Museum of Indian Art was established by the University of Calcutta in 1937 in memory of Sir Asutosh Mookerjee, the great Indian educationist, to collect and preserve objects of Indian art and antiquity with special emphasis on the art of Bengal and Eastern India. Besides being a Museum of regional character, the Asutosh Museum is the first Indian University Museum. For the last twenty-five years it has also been performing almost all the functions of a State Museum, there being no State Museum in West Bengal so far.

Its activities in the field include regular archaeological excavation and exploration in different regions of West Bengal and adjoining states of Eastern India, which have led to the discovery of more than a dozen unknown antiquarian sites between the pre-historic and mediaeval times, as also Rural Culture Survey of contemporary traditional arts and crafts of Eastern India.

The Folk Art Gallery is a distinctive feature of the Asutosh Museum. Envisaged in varying mediums of popular cultural expression, about 2000 dolls and toys, Pat and Patas, Kanthas and Saras are indeed rich and significant documents of an age-long and undying tradition, sometimes even five thousand years old. Fortunately a considerable portion of these creative specimens were collected before the partition of the country in 1947 under the Rural Culture Survey Scheme. Some of these forms and types, of utilitarian as well as ritualistic value, are now irretrievably lost or have undergone transformation beyond recognition, after the mass migration of village artisans from East Bengal. This catalogue is indeed the first part of a contemplated series which may lead to a correct appreciation of the aesthetic sensibility of the contemporary folk mind with its direct preference for the colourful and the essential.

D. P. Ghosh

7th August, 1962

PREFACE

It was Sri D. P. Ghosh, who first offered me facilities for carrying on researches on folk-art as a Research Scholar under his able guidance and then by giving me further scope as a Cataloguer of folk-art in the Asutosh Museum. He has taken a very keen interest in my work all along and I am much obliged to him for his many valuable suggestions, which I have incorporated in this catalogue. It is, indeed, beyond my powers to give expression to the deep debt of gratitude which I owe to him. I am also greatly indebted to Dr. Kalyan K. Ganguli for the regular encouragement and the best possible help received from him in my work.

Grateful acknowledgement may also be made to Prof. Niharranjan Roy, Dr. Minendra Nath Basu, Sri Kunja Govinda Goswami and Dr. Chinmoy Dutt who with their best wishes have encouraged me from the very start. I must also convey my sincere thanks to Sri Paresh Chandra Das Gupta and my friends Sri Chittaranjan Roy Choudhury, Sri Santosh Kumar Bose, Sri Sasanka Sekhar Mahapatra and artists Sri Prankrishna Pal, Sri Samar Bhowmick and Sri Jayanta Kumar Chakravarty for their kind help and co-operation.

Twenty plates are appended to this work which contain photographs of the Cult-figurines, Dolls and Toys taken by Sri Netai Chandra Das and Sri Krishna Sarkar, the Photographers of the Asutosh Museum. In conclusion, I beg to express my genuine love for the hundreds of unknown rural artists and craftsmen who have retained the traditional flavour of folk-art even to this day.

M. K. Pal

Asutosh Museum,
University of Calcutta,
April 15, 1962

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INTRODUCTION

The Asutosh Museum of Indian Art, University of Calcutta has the distinction of possessing a remarkable collection of folk-art objects such as cult-figurines, dolls and toys, *'Kānthās'* (embroidered wraps), *'Paṭa-chitras'* (scroll-paintings), *'Pāṭās'* (painted manuscripts covers), *'Ghaṭas'* and *'Sarās'* (earthen pots), bronze or brass works, masks, etchings, wood-carvings, etc., unique of its kind. These have been acquired through collection, gift or purchase. It was only in the year 1941, when a scheme known as "Rural Art Survey Scheme" was devised with a view to 'Critically and scientifically study the religious, social, literary and specially the aesthetic background of the villages of Bengal, and to suggest means and initiate steps for the preservation and renewal of the different aspects of the rural culture as an essential part of the larger scheme of Rural Reconstruction'; but the scheme could be given effect to only partially in 1947. Henceforward there has been a regular programme of activities facilitating growth and development of the scheme and collection of rural art objects had to be undertaken in collaboration with a good number of research scholars, enthusiastic art-lovers, noted art-collectors and art-connoisseurs including Sri D. P. Ghosh, M.A., founder Curator of the museum who has been specially successful in enriching the folk-art gallery of the museum by a large number of unique traditional art objects collected in course of his extensive tours in rural Bengal, Bihār and Orissā. But unfortunately no exhaustive or descriptive catalogue of the significant folk-art objects in the collection of the museum has yet been prepared on account of various considerations. As regards cataloguing of the folk-art objects it should be noted here that this part dealing with the cult-figurines and cult objects, dolls and toys mainly collected from Bengal and also from Bihar and Assam has been compiled from a critical and comparative view point. The objects have been classified district-wise and subject-wise and photographs of the interesting varieties have also been incorporated in the plates of this catalogue.

These folk-art objects are typical examples of traditional art having a very large bearing on the cultural life of the masses of our country. The figurines with their archaic treatment and primitive characteristics have played an important role in retaining the continuity of traditional arts throughout the ages. According to many scholars the tradition of making these cult-figurines is pre-Aryan and sometimes goes further back to more remote ages. Prof. Kramrisch describes them as 'ageless types and their timed variations'. In this catalogue the figurines have been classified as distinct from the dolls and toys as they are symbolic and became religious objects when they are consecrated. Now-a-days these figurines may be used as playthings by the children, but actually they belong to the 'ageless type', either revealing some sacred significance or some ritualistic association. Prof. Stella Kramrisch rightly observes, "The chronology of Indian terracottas has given rise to much speculation and several conclusions have been drawn from the existence of the various types. 'Primitive types' have been assigned an early and sometimes a prehistoric date. The 'primitive types', however, are as

frequent at Mohenjodaro in the third millennium B.C., as they are in the Ganges Valley, etc., from the Śuṅga to the Gupta period, *i.e.* roughly, before and during the first half of the first millennium A.D. and their number is not less today, made as they are by the potters and women in the villages of Bengal, Bihār, etc." This statement of Prof. Kramrisch can very well be justified by the numerous figurines of clay representing women, mother and child and model animals, either moulded or hand-modelled, and found from a number of proto-historic and early historical sites of India such as Kullī, Zhob, Harappā, Mohenjo-daro, Chānhudaro, Jhukār, Lohumjodaro, Lothāl, Prabhās Pāṭan, Bahāl, Nāgdā, Nevāsā, Māski, Rupār, Rangpur, Brahmagiri, Bara, Hastināpura, Ahichchhatrā, Kanauj, Pāṭaliputra, Mathurā, Ujjain, Taxila, Bhiṭā, Besnagar, Rājghāṭ, Kauśāmbī, Sonepur, Saṁkisya, Sāri-Dheri, Nāgri, Pāwayā, Lauriyā-Nandangarh, Rājgīr, Bāngarh, Pāhārpur, Mahāsthān, Rāṅgāmāṭī, Tamluk, Chandraketugarh, Harinārāyanpur, Tildā, etc. These figures, according to many scholars may have been used by the people either as votive offerings or as cult objects. Besides, these figurines either sunbaked or fired, exemplify a primitive technique in clay modelling, the form being reduced to a simple description of the main volumes corresponding to the principal parts of the body. Whatever modelling is there is done by the fingers which pinch up or press down the clay according to the requirements of the form. Such features as the eyes, noses, hair, navel, the breasts, etc., are fashioned by separate pellets or strips of clay applied to the modelled form. Ornaments are also made either in the appliqué technique or by lines of pin-holes and the eyes are generally seen to have been made either by incision or by centrally pierced applied pellets. Some of these figurines with their aquiline nose and small chin have no mouth at all, on others there is only the suggestion of it. The mount of Venus is not conspicuous and the breasts are pelleted or made by pinching up the clay, while the arms are horizontal or bent to hold the child at the breast.

A general study of the 'ageless types' of the clay or terracotta figurines found at different proto-historic or historical sites of India and made by the village potters even to-day, clearly shows that such timeless types with their periodic variations have retained some notable characteristics of traditional art, and on careful examination may throw considerable light on the socio-religious background of Indian Culture from very early age down to the present day. Special mention may here be made of a good number of 'ageless types' of clay or terracotta figurines, dolls and toys of the Mauryya, Śuṅga, Kushāṇa, Gupta and mediaeval periods which, being recovered through recent explorations and excavations carried out under the auspices of the Asutosh Museum at different archaeological sites of West Bengal such as Chandraketugarh, Harinārāyanpur and Āṭgharā in 24-Parganās district and Tamluk, Tildā, Pānnā, Raghunāthbāri and Bāhiri in Midnapore district may prove that the Folk-Art of Bengal probably owes its origin to the age-old artistic traditions followed by the clay-modellers of the ancient community. The mother and child figurines and the toys representing animals like dog, bull, horse, elephant, bird, etc., bear the same characteristics in their style and execution, which are still noticeable in the treatment of the similar type of folk-art examples produced by the clay-modellers of Bengal even today. It should be noted in this connection that a mutilated terracotta toy-cart from Chandraketugarh, which stylistically belonging to the

Kushāṇa period shows a seated male figure inside a miniature temple being placed on the back of a tiger. The find may be taken to be a clear evidence of the prevalence of tiger-cult in the Sundarban regions of Lower Bengal (*Vyāghrataṭimaṇḍala* as mentioned in the Nālandā Copper Plate of Devapāla) the reminiscence of which is still found in the worship of Dakshiṇ Dvār in different parts of Lower Bengal.

Like the clay or terracotta cult-figurines the toys representing animal figures and made by the present-day potters and women in the villages also form a group of the 'age-less types' bearing primitive characteristics in their style and execution. This type is modelled by hand and never with the help of the mould. 'The casual observer is often struck by the many points of resemblance between the Indian toy and similar objects produced by the early civilizations of Egypt, Crete and Mexico. Actually the basic form of the Indian toy seems to derive from the civilization of Mohenjo-daro and Harappā which goes back as far as 3000 B.C. It should be noted in this connection that some of this type of toys specially the non-coloured model animals or the birds may have been used by the people either as votive offerings or as cult objects in ancient times, though other varieties of this type are supposed to have been merely used as toys by the children throughout the ages. Now-a-days most of the toys made by the rural artisans are painted with colours such as white, black, yellow, blue, red, etc., and are evidently made for decorative purposes or for use as playthings by the children. These objects should better be known as mere toys and need not be considered to form a distinctive class of the 'ageless' types, though some of them as noted above are still found to have retained some primitive characteristics in their style and execution.

Of material used besides clay in toy making mention may here be made of wood, pith, paper, straw, jute, cloth, cane, etc., the last five being specially used in making of stuffed horses or elephants. The subjects of the toys include the painted bull, horse, elephant, lion, cat, crocodile, mongoose, tortoise, iguana, birds of different types, etc., and also generally elephants or horses mounted on wheels, elephant or horse-riders, stuffed toy-horse or elephant, monkeys climbing a pole and birds sitting on cage-bars. The latter types being very common among the toys have been the most attractive and have served as delightful sources of enjoyment to the children of our country. A little boy or a girl, while playing with a multi-coloured toy only knows that he or she has got a very beautiful plaything, but does he or she even think that this plaything is a veritable repository of the living tradition of the past?

Like the toys the dolls are also made in profusion in nearly all the villages of India and form one of our most vital and vigorous arts, so much so that the modern Indian painter has had to turn to the beautiful basic forms of the Indian doll to put fresh life into Indian Fine Art. The folk-dolls of Bengal and Bihār made by the *Kumārs* or *Kumbhakāras* (Potters), *Sutradharas* (Carpenters), *Karmakāras* (Metal workers), *Chitrakaras* (Painters), *Mālākāras* (Garland-makers), and women irrespective of classes are also a distinctive class by themselves and may be considered as typical examples of traditional art and craft of rural communities. Dolls are generally made by two processes—by hand or by casting. Of material used besides clay in doll-making mention may here be made of wood, pith, paper, sugar, cow-dung, bronze, cocoanut, cheese, rags and vegetable fibres—the use of the last two is now

practically extinct. Clay-made folk-dolls are either sunbaked or fired, hand-modelled or cast in moulds, incised or engraved, with or without colour, single or in groups of figures.

The folk-dolls of Bengal as will be seen from their examples noted here represent different religious, cultural and social aspects of the society. As for example mention may be made of the miniature idols (mould-made, non-reinforced, baked, non-pelleted and multi-coloured) used for decorative purposes and as children's toys. Such figures generally represent popular gods and goddesses like Krishṇa, Krishṇa and Rādhā (*Jugal*), Mahādeva, Jagannātha, Balabhadra, Subhadrā, Ganeśa, Bāla-Gopāla (crawling) or Nāḍu-Gopāla, Lakshmī, Sarasvatī, Ṣaṣṭhī, Chaṇḍī, Jagad-dhātrī, and also some famous religious reformers such as Gaurāṅga, Gaur-Nitāi (*Jugal*), etc., all of them being devoutly worshipped by the Bengali people. It is noticeable in this connection that "baked and hand-modelled incised clay dolls decorated with pellets, made at Tāṅgāil and Pānchmurā, and colossal terracotta images made at Pānchmurā by *Kumbhakāras* are never painted or coloured, because they do not require to be so treated. They are resplendent in consummate, primitive modelling skill which alone imparts all the finish that they require. These dolls, toys and images provide the supremely important document of a stage when *Kumbhakāras* do not need use colour on toys or images to heighten their excellence. They are an example of a rare achievement in the history of clay-modelling in India".

Dolls representing human figures (hand-modelled or mould-made, non-reinforced, baked, non-pelleted and multi-coloured) like women with pitcher (standing and seated), dancing girls, Nepā-Nepi, Mother and Child (clasped by arm), young lady, Āllādī (amused old man or woman), maid carrying presents, lamp-bearer, milk-maid (*Goālinī*), Drummer, etc. are found in most of the districts of Bengal. The significant point to note here is that these dolls apparently delineate a picture of the Bengal Society with reference to its social and cultural aspects. It should be mentioned in this connection that the painted wooden dolls (hand-made and multi-coloured, but non-incised and non-pelleted) specially made by the *Sutradhara*, the moving dolls (cast and multi-coloured) and a few 'hanging dolls' of *solā* made by the *Mālākār* caste also throw considerable light on the traditional manner and customs of the rural population of Bengal. It is really interesting to note in this connection that the shapes, forms, drapery, colour scheme, etc., found in the figures collected from different parts of Bengal are not similar but differ from each other in various respects. Curiously enough "the Cow-headed mother-goddesses made by the *Kumbhakāras* of Pānchmurā and the *Chitrakaras* of Kesabbār, probably known as jo-dolls (or *jo-putuls*), or the mummy dolls, popularly known as *Kālighāṭer putul*, seem to bear very close affinity with Egyptian funeral art".

The principal colours used for painting the dolls and toys are *Kajjala* (lamp black), *Gairika* (ochre), *Haritāl* (orpiment), *Krishṇa* (black), *Alakta* (lac), *Nīla* (indigo), *Harit* (green), *Meṭe-sindur* (orange-ochre), and are applied on a white coated ground prepared from *Khori* (chalk). They are mixed with the gum of either the *bel* fruit (jejebel jujuba), the *Neem* (Margosa) or tamarind seed paste so that they last long. Quite often *garjan* oil prepared from an admixture of incense, resin, and lac, is applied over the paint to reinforce its durability. Occasionally

powdered mica is so sprinkled over the figurines so that they may glitter. The clay-modeller or the toy-maker, while painting a doll or a toy always bears in his mind that he has to produce a unique plaything or a decorative object by dint of his alluring colour scheme, otherwise, it is very difficult for him to compete with other artisans in the rural *Melās* or fairs, where various types of folk-art are exhibited for sale from the rural areas. But out of his age-old experience in colour scheme, line and form, the artist often makes very beautiful examples of dolls and toys. He himself may not often be aware of the artistic value of the objects produced, but due to the virile tradition from which he liberally draws inspiration and due to his inherent power of observation he has frequently created many significant forms and has contributed to the continuation of the tradition.

The folk-art objects, specially the cult-figurines and dolls and toys may, therefore, be regarded as a valuable source for studying various social and cultural traditions of rural society. These objects have retained the traditional artistic background of the people with timed variations. Of course it cannot be denied that some sophistications have crept in the treatment, colour scheme and execution of the folk-art products, but still their role in preserving our old cultural heritage is no less important than the aristocratic art specimens made by the urban artists of different ages. The traditional art objects, which are at present in the state of decay should therefore be preserved not only for the study of a glorious cultural heritage, but also for the development of mass education in the scheme of rural reconstruction by properly utilising them in different aspects of the rural society.

CULT-FIGURINES AND CULT OBJECTS

1. Female figurine Terracotta female figurine having a pinched face is executed in the primitive style. The ornaments on her body with red slip are marked by incised lines. This figurine representing fertility goddess is generally used as votive offering in the performance of folk rituals.

Ht. 3.7″. [PL. I, FIG. 1.]

Chandraketugarh, Dt. 24-Parganās, West Bengal.

2. „ Hand-made terracotta nude female figurine painted with deep red, black and chrome colours bears 'primitive' traits in its style and execution. This figurine has an aquiline nose and her eyes and ornaments on the body are shown by bold strokes of chrome colour. This type of figurine generally classified as 'ageless type' is frequently identified as representing fertility goddess, 'the sustainer and supporter of the great womb of all creation'.

Ht. 2.3″.

Vishṇupur, Dt. Bankura, West Bengal.

3. „ Same as No. 2.

Ht. 1.9″.

Vishṇupur, Dt. Bankura, West Bengal.

4. „ Same as No. 2, with the exception that the black is absent and the principal colour used in painting this figurine is deep green, which, like the vermilion red is sometimes regarded as the 'fertility colour'.

Ht. 2.1″.

Vishṇupur, Dt. Bankura, West Bengal.

5. „ Same as No. 2, with the exception that the black colour is absent and the size of this figurine is very small.

Ht. 1.3″.

Vishṇupur, Dt. Bankura, West Bengal.

6. „ Roughly hand-made nude terracotta figurine apparently representing 'Mother Goddess' with deeply perforated eyes of

Female Figurine separate pellets and lips deeply indented, is shown wearing an incised uplifted coiffure, incised applied ornaments and a cloth with vertical incised folds. The outstretched hands are shown joined together. The figurine bearing primitive characteristics in its style and execution is generally identified as 'Fertility Goddess', the presiding deity of all creation.

Ht. 3.8″. [PL. 1, FIG. 2.]

Vishṇupur, Dt. Bankura, West Bengal.

7. „ Hand-made terracotta female figurine like other figurines of this type has also a pinched face, the eyes being made by separate pellets. The ears are perforated with pin-holes, while the ornaments on the body are shown by the rows of incisions.

Ht. 3.5″. [PL. 1, FIG. 3.]

Baidyabāṭi, Dt. Hooghly, West Bengal.

8. „ Same as No. 7.

Ht. 4″.

Baidyabāṭi, Dt. Hooghly, West Bengal.

9. „ Same as No. 7.

Ht. 4.3″.

Baidyabāṭi, Dt. Hooghly, West Bengal.

10. „ Hand-made solid clay female figurine wearing an elaborate coiffure is seen ornamented by successive rows of pin-holes. The face of the figurine is made by pinching up the clay, while her mouth is indicated by rough incision. This figurine bearing primitive characteristics in its style and execution like others of this type may also be identified as 'Mother Goddess'. This type of clay figurines is generally used as votive offerings in the performance of folk rituals observed by the minor girls of Bengal.

Ht. 3.8″. [PL. I, FIG. 4.]

Faridpur, East Bengal.

11. „ Same as No. 10, with the exception that the eyes of this figurine are made by centrally pierced applied pellets.

Ht. 2″.

Faridpur, East Bengal.

12.	**Female figurine**	Small-size sunbaked clay figurine with pinched face, pelleted eyes and ornaments indicated by pin-holes belongs to the above type of cult-figurines denoting same religious significance. Ht. 1.5″. Faridpur, East Bengal.
13.	,,	Same as No. 10, with the exception that the eyes of this figurine are made by separate pellets. Ht. 3.4″. [Pl. II, Fig. 5.] Faridpur, East Bengal.
14.	,,	Same as No. 13. Ht. 3.2″. Faridpur, East Bengal.
15.	,,	Same as No. 13. Ht. 2.2″. Faridpur, East Bengal.
16.	,,	Sunbaked clay figurine generally used as cult object in the performances of folk rituals is shown wearing a cloth marked by two incised lines, while the eyes are made by separate pellets and the mouth by rough incision. The head of this figurine is round and the necklace she wears is marked by an incised line. Ht. 2″. Mādāripur, Dt. Faridpur, East Bengal.
17.	,,	Same as No. 16, with the exception that there is no clear indication of a cloth and the necklace is marked by vertical lines of pin-holes, while the coiffure and other ornaments on the body are shown by pin-holes and incised lines. Ht. 2″. Mādāripur, Dt. Faridpur, East Bengal.
18.	,,	Same as No. 17 excepting that this figurine wears no ornament indicated by pin-holes. Ht. 2″. Mādāripur, Dt. Faridpur, East Bengal.

19. Female figurine

Nude terracotta figurine wearing an incised uplifted coiffure, deeply perforated eyes of separate pellets, lips deeply indented and incised ornaments is shown seated on a stand with her legs as the base. The perforations on her outstretched hands show that the clay-modeller intended this figurine to be used as a holder of five-lamps (*Pañchapradīp*) and not as a cult object like others of this type.

Ht. 4.2″. [PL. II, FIG. 6.]

Goālpārā, Assam.

20. Mother and child

Hand-made terracotta mother is shown holding a child by the left arm, while her uplifted right hand is holding a basket on the head. The eyes on the pinched surface and ornaments and draperies on her massive silver painted body are marked by steady strokes of ivory black and Indian red. This figurine used as cult object is generally identified as fertility or 'Mother Goddess', the presiding deity of all creation.

Ht. 4.9″. [PL. II, FIG. 7.]

Bīrbhūm, West Bengal.

21. „

Terracotta hand-made figure of mother wearing a fan-shaped headdress is shown holding abstract form of a child by the left arm, while her pinched face and other archaic traits in style and execution point to its close association with the 'ageless type' of cult-figurines, which are generally identified as 'Mother Goddess'.

Ht. 2.9″. [PL. III, FIG. 8.]

Tamluk, Dt. Midnapore, West Bengal.

22. „ (The child is missing from the lap)

Same as No. 28 following, with the exception that the pelleted eyes are perforated and the hands are summarily indicated by fin-like projections marked with scratches.

Ht. 2.5″. [PL. III, FIG. 9.]

Mymensingh, East Bengal.

23. „

Seated sunbaked clay figurine wearing an incised elaborate coiffure is shown holding a child by the left arm, while her right hand is placed on the thigh. The eyes are made by applied pellets, and the fingers are indicated by incised lines. This simple hand-made nude figurine with a massive body

Mother and Child denoting fertility spirit may be identified as the cult-figurine of 'Mother Goddess'. Such figurines are usually seen to be worshipped by the minor girls during their performances of the *Vratas* or folk-rituals such as *Māghmaṇḍal, Yampukur, Punnipukur,* etc.

Ht. 3″. [PL. III, FIG. 10.]

Mādāripur, Dt. Faridpur, East Bengal.

24. „ Moulded terracotta mother of monumental quality with animal-like face and wearing an elaborate deeply incised uplifted coiffure is shown holding a child by her right hand and an earthen pot (*ghaṭa*) by the left, while there are two children on the lower parts of her legs. The mouth, fingers and other decorative designs on the cloth are marked by deep-incised lines and ornaments such as ear-rings marked with whorl symbols, necklace with a locket, girdle and bracelet are attached to the body in the appliqué technique, while the eyes are made by using deeply perforated separate pellets. This outstanding figurine bearing primitive characteristics in its massive body, style and execution is generally identified as the embodiment of 'Mother Goddess'. Indian red slip is secured by burning the figurine under the fire of husk.

Ht. 1′ - 1.3″. [Frontispiece]

Goālpārā, Assam.

25. „ Same as No. 24 with the exception that this figurine is shown holding earthen pots (*ghaṭas*) by both her hands and the cloth is decorated with mat design. Towering and majestic.

Ht. 1′ - 0.8″. [PL. IV, FIG. 11.]

Goālpārā, Assam.

26. „ Same as No. 24, with the exception that the cloth is decorated with vertical folds and the right hand holds no attribute.

Ht. 9.9″.

Goālpārā, Assam.

27. „ Same as No. 24, with the exception that this figurine does not hold any child and her right hand is uplifted towards the head, while the left is seen touching her waist.

Ht. 7.6″.

Goālpārā, Assam.

28. Mother and child Same as No. 24, with the exception that this figurine is shown caressing a lying child on the joint space of her outstretched legs and most of the ornaments on her body excepting the necklace are marked by firmly incised lines.

Ht. 3.7″. [PL. IV, FIG. 12.]

Goālpārā, Assam.

29. Sasthi Hand-made terracotta mother is shown holding eight children on her body. Her aquiline nose is made in the primitive technique of pinching up the clay, while her eyes and mouth are indicated by pin-holes and deep incision respectively. The ornaments marked by incisions with pin-holes are attached to the body in appliqué technique. The figurine has also an elaborate coiffure bedecked with hair ornaments. The clay-modeller has also followed the above technique in the execution of the children. This figurine is generally identified as 'Ṣaṣṭhī', the presiding deity of child birth.

A unique abstract conception of singular artistic merit.

Ht. 5.8″. [PL. V, FIG. 13.]

Kumārganj, Ārāmbāgh Sub-division, Dt. Hooghly, West Bengal.

30. Siva Linga with Gauri-patta Sunbaked clay phallus emblem of Śiva is shown in the human form, the head being round with matted hair indicated by deep strokes of vermilion red, while the *Gaurīpaṭṭa* is specifically marked with same colour drops. The clay figurine is also coated with lacquer.

Ht. 1.8″.

Vishṇupur, Dt. Bankura, West Bengal.

31. Math Sun-baked clay *Maṭh* executed in the form of a miniature temple (*Nāgara* style) is generally seen to be used as the votive offering by the minor girls in their performances of folk rituals (*Vratas*), such as *Yampukur, Māghmaṇḍal, Punnipukur,* etc.

Ht. 3″.

Mādāripur, Dt. Faridpur, East Bengal.

32. „ Same as No. 31.

Ht. 2.5″.

Mādāripur, Dt. Faridpur, East Bengal.

33. Math	It is made in the form of a *stūpa* (?) with a round base. Ht. 1.2″. Mādāripur, Dt. Faridpur, East Bengal.
34. „	Same as No. 31, with the exception that it has a top with *Kalasa* design. Ht. 3.2″. Mādāripur, Dt. Faridpur, East Bengal.
35. „	Same as No. 31, with the exception that it has a top with *Kalasa* and *Āmalaka* designs. Ht. 4.2″. [Pl. V, Fig. 14.] Mādāripur, Dt. Faridpur, East Bengal.
36. „	Same as No. 35. Ht. 3.9″. Mādāripur, Dt. Faridpur, East Bengal.
37. Bird	Sunbaked clay bird figurine with pelleted eyes and incised wings is generally used as cult object in the performances of the *Vratas* or folk rituals such as *Punnipukur, Yampukur,* etc. Ht. 2.4″. [Pl. V, Fig. 15.] Mādāripur, Dt. Faridpur, East Bengal.
38. „	Same as No. 37. Ht. 2.4″. Mādāripur, Dt. Faridpur, East Bengal.
39. „	Same as No. 37. Ht. 2.4″. Mādāripur, Dt. Faridpur, East Bengal.
40. „	Same as No. 37. Ht. 2.4″. Mādāripur, Dt. Faridpur, East Bengal.

41. Dipa Lakshmi

Hollow terracotta standing figure of Dīpa Lakshmī shaped by hand with the help of a wheel is shown supporting lamps with her two hands, while there is a third lamp on her head. Painted with silvery colour mixed with mica powder and bearing primitive characteristics in its swelling form, style and execution, this figurine denotes the fertility spirit of Śrī or Lakshmī, the goddess of wealth and prosperity. The lower part of the figurine is shaped to serve the purpose of a lamp-stand.

Ht. 6.6″. [PL. V, FIG. 16.]

Jhājhā, Dt. Monghyr, Bihār.

42. „

Same as No. 41.

Ht. 7″.

Jhājhā, Dt. Monghyr, Bihār.

43. „

Same as No. 41.

Ht. 7″.

Jhājhā, Dt. Monghyr, Bihār.

44. „

Same as No. 41, with the exception that the lamps are seen to be placed on the joint base of the two hands uplifted on the head and as a result this figurine appears to be expressive and majestic.

Ht. 7″.

Jhājhā, Dt. Monghyr, Bihār.

45. „

Same as No. 41.

Ht. 7.1″.

Jhājhā, Dt. Monghyr, Bihār.

46. „

Same as No. 41, with the exception that this figurine holds an earthen pot (*Ghaṭa*) on her head symbolising the fertility spirit of goddess Lakshmī.

Ht. 6.8″.

Jhājhā, Dt. Monghyr, Bihār.

DOLLS

1. Milk-maid Hollow terracotta figure (milk-maid), shaped by hand with the help of a wheel. The figure is shown holding a child by the left hand, while the uplifted right hand probably holds a milk-pot on her head. The breasts are formed by pinching up the clay and the child made separately is attached to the body in appliqué. The vertical folds of the cloth and the ornaments such as the necklace, bracelet and armlet are indicated by steady strokes of Indian red and ivory black on the silver painted body.

Ht. 6.8″. [PL. VI, FIG. 1.]

Kāndi, Dt. Murshidābād, West Bengal.

2. „ Same as No. 1, with the exception that the globular portion of the milk-pot is shown forming part of the face of the figure and the nose is made in appliqué. This type of dolls bearing primitive characteristics in style and execution is also known as 'vase woman' in Crete and some other countries of the world.

Ht. 6″. [PL. VI, FIG. 2.]

Kāndi, Dt. Murshidābād, West Bengal.

3. „ Same as No. 1.

Ht. 6.3″. [PL. VI, FIG. 3.]

Bīrbhūm, West Bengal.

4. „ Hollow terracotta figure (milk-maid), shaped by hand with the help of a wheel. The figure is shown standing in a dancing posture with a milk-pot painted with whitish grey on her head. The ornaments are indicated by brush strokes in red colour on a white ground, while the breasts and the necklace are made in appliqué. It should be noted here that the lower portion of this female doll has been executed in such a way that it exactly represents the chiton in the form of a hollow-stand.

Ht. 7.4″.

Rājgīr, Bihār.

5. „ Same as No. 4, with the exception that the shape of the milk-maid is round and the hands are placed on the waist.

Ht. 7″.

Rājgīr, Bihār.

6. Milk-maid Same as No. 4, with the exception that the hands are placed on the waist in the form of two bent tubes and the colour of the chiton is whitish grey.

Ht. 7″.

Rājgīr, Bihār.

7. Musician Terracotta musician shaped by hand with the help of a wheel and painted with strokes of blue, ochre, vermilion red, ivory black and light green on a white ground is shown beating a drum. The figure wearing a turban is majestic in its attitude of standing and bears an artistic and charming appearance.

Ht. 6.8″. [Pl. VI, Fig. 4.]

Lakshmī-Sarāi, Dt. Monghyr, Bihār.

8. „ Same as No. 7.

Ht. 7.2″.

Lakshmī-Sarāi, Dt. Monghyr, Bihār.

9. „ Same as No. 7, with the exception that this musician is bearded and is playing on a stringed instrument (*sāreṅgī?*).

Ht. 6.8″.

Lakshmī-Sarāi, Dt. Monghyr, Bihār.

10. „ Same as No. 7.

Ht. 6.8″.

Lakshmī-Sarāi, Dt. Monghyr, Bihār.

11. „ Same as No. 7, with the exception that this musician is bearded and is playing on a stringed instrument (*sāreṅgī?*).

Ht. 7.1″.

Lakshmī-Sarāi, Dt. Monghyr, Bihār.

12. Dancer Terracotta seated figure painted with strokes of ivory black, blue, light green, vermilion red and ochre on a white ground like others of the above group of musicians and holding handkerchief by his left and right hands may be identified as a dancer.

Ht. 7.2″.

Lakshmī-Sarāi, Dt. Monghyr, Bihār.

13. Hanumana Hand-made terracotta figure representing Hanumāna painted with chrome, vermilion red, blue and light green on a white ground is shown carrying the Gandhamādana mountain by the uplifted left hand, while his right hand holds a mace (*gadā*). That Hanumāna is flying in the air with his burden is indicated by his physical treatment. In the Rāmāyaṇa it is mentioned that Hanumāna failing to identify *Viśalyakaraṇī* for the recovery of Lakshmaṇa had bodily lifted the mount Gandhamādana and carried it aloft to Laṅkā.

Ht. 8.5″.

Lakshmī-Sarāi, Dt. Monghyr, Bihār.

14. Mother and child Hand-made terracotta figure representing seated mother wearing an elaborate coiffure, a red cloth with a silvery border and floral designs and painted with red, burnt sienna, black and silvery colours. The figure is shown holding a child by the left arm. The eyes are made by centrally pierced separate pellets, while the mouth is indicated by deep incision. The ornaments such as necklace, bracelets, armlets, etc., are shown by deep incisions and painted with silvery colour. It should be noted that the doll bearing primitive characteristics in its style and execution was originally a cult-figurine, but the artist has transformed it into a doll by using different colours.

Ht. 4.5″. [PL. VII, FIG. 5.]

(Made at Calcutta by a refugee artist from Faridpur, East Bengal).

15. „ Same as No. 14, excepting that the figure is standing.

Ht. 5.8″.

(Made at Calcutta by a refugee artist from Faridpur, East Bengal).

16. „ Hand-made clay doll painted with red, white, yellow, ivory-black and blue is shown representing a mother with a child in her left arm. The figure in its style and execution bears close similarity to the non-coloured clay figurines of the ageless type. The mother and her child have aquiline bird-like noses and they bear primitive characteristics in their line, form and appearance. There is also a painted earthen pot (?) on the head of the mother, while her right hand is resting on the waist. The ornaments are shown by strokes of red, and the eyes and the mouth are indicated by black and red respectively. The

Mother and Child	legs are not shown and the cloth is painted with bold strokes of red and black on the green and yellow grounds. Ht. 6.5″. [PL. VII, FIG. 6.] Nārājol, Dt. Midnapore, West Bengal.
17. „	Same as No. 16, excepting that the mother is shown caressing a sleeping child on her lap and the coiffure looks like a snake-hood. Ht. 4″. Nārājol, Dt. Midnapore, West Bengal.
18. „	Hand-made seated terracotta figure representing mother deeply painted with chrome, ivory-black and mauve on a white ground is shown caressing her child lying in her lap. The eyes, ornaments and fingers are indicated by strokes of ivory black, while the mouth is marked by vermilion red. It should be noted here that this doll, in its colour scheme, style and execution bears close similarities to the painted mother and child dolls of Bengal. Ht. 4.2″. [PL. VII, FIG. 7.] Waltair, Andhra.
19. Female doll	Terracotta female doll wearing an elaborate coiffure and painted with Indian red, ivory black on a silver coating is shown seated on a mat placing her hands by her two sides. The ornaments and other descriptive features on the body are indicated by strokes of Indian red and ivory black. It should be noted that the doll and the mat are made separately and then joined together. Ht. 3.7″. [PL. VII, FIG. 8.] Bīrbhūm, West Bengal.
20. „	Mould-made terracotta female figure generally known as Āllādī doll and painted with yellow, red and black on a white ground is shown laughing. The swelled form and the upheaved belly denote fertility. Ht. 4.5″. [PL. VIII, FIG. 9.] Śāntiniketan, Dt. Bīrbhūm, West Bengal.
21. „	Mould-made terracotta female doll (*Nāyikā?*) wearing an ordinary blue-bordered *śāḍī*, ear-rings, tiara and bangles generally

Female Doll used by the rural Bengali women and painted with yellow, blue, black and rose-madder is shown standing on a platform (*mañcha?*) in a dancing pose. The simple treatment of the hair hanging down the shoulders, the absence of inner garments and the lack of proper decoration clearly show that she is a typical rural dancing girl (*grāmya nāyikā*).

Ht. 10.5″. [Pl. VIII, Fig. 10.]

Rājnagar, Dt. Bīrbhūm, West Bengal.

22. " Wooden female doll painted with black, orange, white and yellow and probably representing Rādhā is shown wearing a peacock's plumage on her head. She is also decorated with necklace, nose and ear-rings. It should be noted that the doll in its colour scheme, line and form bears some notable influences of the *Paṭa-chitras* (scroll-paintings) of Bengal.

Ht. 8.5″. [Pl. VIII, Fig. 11.]

Kenduli, Dt. Bīrbhūm, West Bengal.

23. " Hand-made terracotta toilet group painted with red and black on a silvery ground. The group includes two seated ladies on a mat (?) one of them being engaged in arranging coiffure of the other. It should be noted here that the clay-modeller has followed primitive technique in its execution though there are sophisticated characteristics in the facial treatment. The legs and the breasts are made by pressing down and pinching up the clay, while the ornaments are marked by strokes of colour.

Ht. 5.2″. [Pl. VIII, Fig. 12.]

Bīrbhūm, West Bengal.

24. " Hand-made terracotta female doll painted with red and black on a silvery ground is seen representing two rural women engaged in grinding food-grains in a hand-grinder (*yāntā*). It should be noted that the clay-modeller has followed the same technique as that of No. 23 in its execution. The women are shown seated face to face holding the grinding stick and there is also an earthen pot nearby, probably meant to contain food grains.

Ht. 4.7″. [Pl. IX, Fig. 13.]

Bīrbhūm, West Bengal.

25. " Wooden female doll luxuriously painted with red, yellow, blue and black on a white ground, apparently represents a typical

Female Doll married lady of Bengal bedecked with *mukuṭa* (crown), ear-rings, nose-ring, bracelet and other jewelleries.

Ht. 9.7″. [PL. IX, FIG. 14.]

Vishṇupur, Dt. Bankura, West Bengal.

26. „ Same as No. 25, excepting that the cloth is shown by mauve colour.

Ht. 9.5″.

Vishṇupur, Dt. Bankura, West Bengal.

27. „ Mould-made terracotta female doll bearing primitive characteristics in its style and execution is shown wearing an elaborate coiffure, a veil and a necklace. The doll also wears a chiton (*ghāgrā*).

Ht. 4.2″. [PL. IX, FIG. 15.]

Ābāsbāḍī, Tamluk, Dt. Midnapore, West Bengal.

28. „ Same as No. 27, with the exception that the mouth of this female doll is shown by incised marks and its face is more pointed than the former.

Ht. 4.2″.

Ābāsbāḍī, Tamluk, Dt. Midnapore, West Bengal.

29. „ Same as no. 27.

Ht. 4.2″.

Ābāsbāḍī, Tamluk, Dt. Midnapore, West Bengal.

30. „ Same as No. 27, excepting that this doll has an aquiline nose.

Ht. 3.6″.

Ābāsbāḍī, Tamluk, Dt. Midnapore, West Bengal.

31. „ Wooden female doll painted with red, blue and black on a white ground and wearing a cloth with creeper designs is shown representing a typical newly married lady of Bengal. The doll is also decorated with ornaments such as necklace, nose-ring etc.

Ht. 10.5″. [PL. IX, FIG. 16.]

Jhārbaṇī, Dt. Midnapore, West Bengal.

32. Female doll Wooden female doll painted with red, yellow, green and black on a white ground representing a typical married lady of a conservative family of Bengal. The doll ornamented with necklace, nose-ring, etc., is shown wearing a striped cloth. The legs are covered probably with a view to pointing out the conservative outlook of the lady.

Ht. 9″. [PL. X, FIG. 17.]

Bairā, Dt. Hooghly, West Bengal.

33. „ Same as No. 32, with the exception that the cloth is decorated with creeper designs.

Ht. 9.5″.

Bairā, Dt. Hooghly, West Bengal.

34. „ Same as No. 32, with the exception that the form of this doll is somewhat abstract and the cloth is decorated with floral designs.

Ht. 8.4″.

Bairā, Dt. Hooghly, West Bengal.

35. „ Wooden female doll painted with red, green, yellow and black on a white ground. The doll bears close similarity with the colour scheme, simple but bold line and form as represented in the *Kālīghāṭ* dolls.

Ht. 5.5″. [PL. X, FIG. 18.]

Dāsnagar, Dt. Howrah, West Bengal.

36. „ Mould-made terracotta female doll representing Rādhā (?) is shown in a dancing pose, the modelling being influenced by characteristics of stone sculpture.

Ht. 5.5″.

Jaynagar-Majilpur, Dt. 24-Parganās, West Bengal.

37. „ Wooden female doll representing a typical married Bengali woman and painted with red, black, yellow and green on a white ground, wears necklace, ear-rings, garland of flowers and other ornaments. The colour scheme, boldness in line and form and other artistic features denote the artist's age-old experience in traditional art. The hands are shown by strokes of red colour, while the legs are not shown possibly with a view to pointing out the conservative outlook of the woman. The brocade with

Female Doll creeper motif is shown in black on grey. The folds of the cloth are marked by the vertical and horizontal strokes of black and white colours on a grey ground.

Ht. 7.4″. [PL. X, FIG. 19.]

Nabadwip, Dt. Nadiā, West Bengal.

38. ,, Wooden unmarried female doll (*kumārī*) painted with blue, red, black and yellow on a white ground is shown wearing ordinary ornaments and a folded cloth instead of being luxuriously painted like the married female dolls of Bengal.

Ht. 7.4″.

Nabadwip, Dt. Nadiā, West Bengal.

39. ,, Wooden female doll luxuriously painted with orange, red, blue, green, black and white probably represents Sītā, the wife of Rāma, the great Epic hero. Sītā is shown here in a beautiful posture wearing *mukuṭa* (crown) on the head, ear-rings, necklace and bracelets ; while her hands are seen to be rested on the hems of her cloth painted with vertical and horizontal strokes of black and yellow colours. Her feet are marked by strokes of red on an orange ground.

Ht. 8.8″. [PL. X, FIG. 20.]

Nabadwip, Dt. Nadiā, West Bengal.

40. ,, Wooden female doll painted with red, black, yellow and grey is shown wearing a multi-coloured *śāḍī* with four compartments being marked by the deep outlines of black colour. It should be noted here that the doll is free from angles and there is no sign of legs. Besides, the treatment of the eyes is similar to that of the *Paṭa-chitras* drawn by the *Kālīghāṭ Paṭuās*.

Ht. 7.4″. [PL. XI, FIG. 21.]

Kālīghāṭ, Calcutta.

41. ,, Same as No. 40, excepting that the grey is absent and the *śāḍī* with an outline of deep black is shown by red colour only.

Ht. 5.9″.

Kālīghāṭ, Calcutta.

42. ,, Wooden female doll painted with red, yellow, black and green on a white ground is shown wearing a *mukuṭa* on her head. The treatment of her eyes, dress and decoration shows that she

Female Doll is a royal lady. It should be noted that the doll has been made by a refugee artist at Calcutta.

Ht. 8.3″. [PL. XI, FIG. 22.]

Calcutta.

43. „ Same as No. 14, excepting that the figure is standing and holding no child by her arms.

Ht. 4.8″.

(Made at Calcutta by a refugee artist from Faridpur, East Bengal.)

44. „ Wooden female doll painted with red, yellow, black and white probably represents Sītā, the wife of Rāma. Here Sītā is shown wearing a *mukuṭa* (crown), ear-rings, necklace, nose-ring, bracelet, blouse and a *śāḍī* painted with floral designs.

Ht. 8.7″. [PL. XI, FIG. 23.]

Dacca, East Bengal.

45. „ Terracotta dancing female doll shaped by hand with the help of a wheel and painted with white, ivory-black and burnt-sienna is shown uplifting her left hand on the head, while the balance is maintained by the right hand placed on the waist in an angular way. The doll is seen wearing a chiton (*ghāgrā*) and tight-fitting garments painted with steady strokes of black and burnt-sienna. Dancing pose is also shown by the treatment of its face and hands. The doll bearing primitive characteristics in its style and execution is a unique specimen of its kind so far collected from Bengal.

Ht. 6″. [PL. XI, FIG. 24.]

Chittagong, East Bengal.

46. „ Same as No. 45, with the exception that the right hand of this doll is uplifted, while the left is placed on the waist and the chiton is seen painted with circular bands of black and burnt-sienna.

Ht. 6″.

Chittagong, East Bengal.

47. „ Same as No. 45, with the exception that burnt-sienna is absent for the use of Indian red and the chiton is painted with the vertical strokes of red and ivory-black and a leaf design.

Ht. 6″.

Chittagong, East Bengal.

48. Male doll Wooden male doll painted with blue, red, black and yellow on a white ground is shown wearing tight-fitting garments on his body. The masculine features as expressed in the facial treatment and other parts of the body evidently represent the doll to be a typical rural man of Bengal.

Ht. 11.1″.

Jhārbaṇī, Dt. Midnapore, West Bengal.

49. „ Wooden male doll painted with red, yellow, orange, green, black and white and representing a king is shown wearing a multicoloured royal robe, a crown (*mukuṭa*) and jewelleries. It should be noted here that the hair is hanging down the shoulders.

Ht. 9″. [PL. XII, FIG. 25.]

Nabadwip, Dt. Nadiā, West Bengal.

50. „ Wooden male doll painted with red, yellow, blue, black and white probably represents Rāma, the great Epic hero. He is shown here dressed with royal costumes such as *mukuṭa* (crown), long robe, etc., while the feet are shown by strokes of colour.

Ht. 8.9″. [PL. XII, FIG. 26.]

Dacca, East Bengal.

51. „ Wooden male doll painted with yellow, red, blue, black and white probably represents Lakshmaṇa, the brother of Rāma. Here Lakshmaṇa is shown wearing royal costumes as that of Rāma (see No. 50) excepting the royal robe. His left hand is seen to be rested on the waist, while the garments are painted with vertical and horizontal strokes of colours. The wood has been cut in such a way that the extreme lower portion of the figure appears to be a pedestal.

Ht. 8.7″. [PL. XII, FIG. 27.]

Dacca, East Bengal.

52. „ Same as No. 51, excepting that the right hand is slightly uplifted on the waist.

Ht. 8.9″.

Dacca, East Bengal.

53. Krishna

Mould-made terracotta doll representing Krishṇa playing on the flute is shown in *tribhaṅga* pose. The doll in its line and form, style and execution bears some characteristics of stone sculpture.

Ht. 5.4″.

Jaynagar-Majilpur, Dt. 24-Parganās, West Bengal.

54. Vishnu

Mould-made terracotta doll representing Vishṇu is shown standing in *Samapādasthānaka* pose with his four hands raised towards the shoulders. The doll in its style and execution bears some characteristics of stone sculpture.

Ht. 8.5″.

Jaynagar-Majilpur, Dt. 24-Parganās, West Bengal.

55. Rishi

Mould-made terracotta doll representing a bearded Ṛshi is shown holding a trident by the left hand. In its line and form, style and execution, the doll bears some characteristics of stone sculpture.

Ht. 6.1″.

Jaynagar-Majilpur, Dt. 24-Parganās, West Bengal.

56. Horseman

Mould-made terracotta plaque painted with red, yellow and mauve on a white ground shows a horseman decorated with royal costumes. The movement of the prancing horse is indicated by its upraised tail and galloping posture of the legs.

Ht. 5.7″.

Jaynagar-Majilpur, Dt. 24-Parganās, West Bengal.

57. Dakshin Dvar

Mould-made terracotta head of Dakshiṇ Dvār painted with red, deep green, yellow-ochre and black is shown wearing an elaborate *mukuṭa* (crown), which signifies his royal character. The people of lower Bengal particularly of the Sundarban region worship him as the god and guardian of the south. In another form he is seen associated with a tiger, which is his *vāhana* or vehicle. It has consequently been suggested that he is the presiding deity of the tiger-cult prevalent in lower Bengal and the people of the region worship him with a view to protect themselves from the attack of tigers dwelling in the Sundarban region. Whatever may be the present significance of Dakshiṇ Dvāṛ in Lower Bengal, it should be noted that the tiger-cult has been prevalent from very ancient times. In a terracotta seal-

Dakshin Dvar

amulet from Mohenjo-daro we find representation of a tiger being controlled by a demi-god sitting on a tree. Curiously enough it should be mentioned that the Asutosh Museum has very recently acquired a terracotta toy-cart from Chandraketugarh, Dt. 24-Parganās, which shows a gọd(?) in a miniature temple on the back of a tiger. The painted head of Dakshiṇ Dvār may be used as a plaything or a decorative object, but as soon as it is consecrated it becomes a cult object. In lower Bengal it is also worshipped as Bārā Ṭhākur.

Ht. 3.9″. [PL. XIII, FIG. 28.]

Jaynagar-Majilpur, Dt. 24-Parganās, West Bengal.

58. Banabibi

Mould-made terracotta head of Banabibi painted with red, deep green, chrome and black on a white ground is shown wearing the same elaborate *mukuṭa* (crown) as that of Dakshiṇ Dvār. It is suggested that Banabibi is the female counterpart of Dakshiṇ Dvār, still being worshipped by the muslim community of lower Bengal, who regard her as the presiding deity of the forest, infested with wild animals. The painted head of Banabibi made as a doll looks charming and beautiful due to unique sense of colour harmony.

Ht. 3.9″. [PL. XIII, FIG. 29.]

Jaynagar-Majilpur, Dt. 24-Parganās, West Bengal.

59. Portuguese Saheb

Hand-made clay male doll coloured with yellow, red, black and grey lacquer coatings probably represents a Portuguese Sāheb. The volume of the massive body is seen to be expressed in the exotic treatment of the chest looking like a bow. The doll is also shown wearing a black jacket-type coat painted with a border of embroidery work. That the artisans of Lower Bengal were influenced by the Portuguese culture may be proved by the execution of such a doll from Faridpur.

Ht. 6″. [PL. XIII, FIG. 30.]

Faridpur, East Bengal.

60. Portuguese Bibi

Same as No. 59, with the exception that it is a female figure wearing a jacket-type black blouse painted with jewelleries and embroidery works and an elongated coiffure ornamented with jewelleries. It should be noted that in spite of Portuguese influence the artist has retained his own traditional qualities in his treatment and execution of the doll.

Ht. 6″. [PL. XIII, FIG. 31.]

Faridpur, East Bengal.

61. Bibi

Stuffed female doll wearing an elongated pig-tail and brocaded ribbon is shown wrapped and decorated with pieces of white, black, red, yellow and striped cloth. The hands and the legs of the doll are straight, while the mouth, nose and the eyes are marked with the stitches of red, white and black threads. The doll bearing primitive characteristics in its style and execution reminds us of the human figures appearing on the *Kānthās* (embroidered wraps) of Bengal. From its outward expression the doll seems to have been made by a muslim artist.

Ht. 6.6″. [Pl. XIV, Fig. 32.]

Sheikpurā, Dt. Gayā, Bihār.

62. Golam

Same as No. 61, excepting that it is a male doll wearing a striped fez and a red neck-tie. Besides these, a piece of golden linen cloth is also seen to be tied with the neck.

Ht. 7.4″. [Pl. XIV, Fig. 33.]

Sheikpurā, Dt. Gayā, Bihār.

63. Owl

Wooden owl fairly painted with red, black, yellow and blue on a white ground is shown in a standing pose. The feathers of the owl are delineated in the form of leaf designs on the body. The line and form are so bold and the colour composition so unique that as a piece of traditional art object this owl is one of the masterpieces of its kind so far found in Bengal.

Ht. 7.9″. [Pl. XIV, Fig. 34.]

Nabadwip, Dt. Nadiā, West Bengal.

TOYS

1. Horseman	Terracotta hand-made toy-horseman wearing a hat (probably a European) and painted with steady strokes of Indian red, ivory black on a mica dusted silvery ground is shown clasping the neck of a horse, the movement of which being indicated by its slightly uplifted tail and the treatment of its legs. It should be noted that the horse and the rider were made separately and then joined together. Compactness of form and design. Ht. 7.3″. [Pl. XV, Fig. 1.] Kāndi, Dt. Murshidābād, West Bengal.
2. „	Same as No. 1. Ht. 4.8″. Kāndi, Dt. Murshidābād, West Bengal.
3. „	Hand-made terracotta toy-horseman multi-coloured with purple, chrome, deep red, brown, green and ivory black on a white ground is shown placing his left hand on his head and the right on the forepart of the horse, while the movement of the horse is indicated by its outstretched legs. Like the previous example the horse and the rider were made separately and then joined together. Ht. 8.4″. [Pl. XV, Fig. 2.] Chāibāsā, Chhoṭānāgpur, Bihār.
4. Stuffed toy-horse	Hand-made toy-horse with a body at first framed with the twig of bamboo and then stuffed with straw, jute and sand being covered with a piece of black cloth, is seen to be decorated with the paper cuttings of different colours such as black, red, white, green and chrome. As if representing a royal caparisoned horse, the galloping animal is shown with a saddle on its back, indicated by pasting a designed paper cutting (*Duldul* horse?). Ht. 8.1″. [Pl. XV, Fig. 3.] Aṇḍāl, Dt. Burdwan, West Bengal.
5. „	Same as No. 4. Ht. 8.1″. Aṇḍāl, Dt. Burdwan, West Bengal.
6. „	Same as No. 4. Ht. 8.1″. Aṇḍāl, Dt. Burdwan, West Bengal.

7. Stuffed toy-horse Same as No. 4.

Ht. 8.1″.

Aṇḍāl, Dt. Burdwan, West Bengal.

8. Toy-horse Terracotta hand-made toy-horse with a summarily represented body and painted with the steady strokes of black and vermilion red on a pure white ground is shown as if running, the movement being indicated by its forcefully outstretched legs and uplifted tail. Now-a-days this type of terracotta horses are generally used as toys, but sometimes they are found to be consecrated as votive offerings to the open air shrines of folk deities under the trees.

Ht. 4.7″. [PL. XV, FIG. 4.]

Chittagong, East Bengal.

9. „ Same as No. 8, with the exception that the eyes of the horse are made by separate pellets and the colour scheme is somewhat different because of the use of burnt sienna and light brown.

Ht. 3.7″.

Chittagong, East Bengal.

10. „ Wooden bridled toy-horse multi-coloured with red, yellow, black, green and burnt sienna is shown mounted on wheels. The horse is decorated with ornaments and its movement is indicated by the treatment of legs and upraised ears. There is also a decorated saddle on its back probably denoting that it is a royal horse.

Ht. 10.4″. [PL. XVI, FIG. 5.]

Mymensingh, East Bengal.

11. „ Terracotta hand-made toy-horse painted with brown, ivory black, gold and silvery colours, is shown in a running pose, the movement being indicated by the expressive treatment of tail, legs, mane, ears and eyes of the horse.

Ht. 5.6″.

Deoghar, Sānthāl-Parganās.

12. „ Hand-made terracotta toy-horse painted with white and burnt-sienna is shown in a running posture. The eyes of the horse are marked by pin-holes, while there is a finger-tipped saddle on its back. The toy-horse bearing primitive characteristics in

Toy-horse its style and execution reminds us of the same type of terracotta horses found at different proto-historic sites of India.

Ht. 4.1″. [PL. XVI, FIG. 6.]

Kutch, Western India.

13. Elephant-rider Terracotta hand-made toy-elephant-rider wearing a hat and painted with steady strokes of Indian red, ivory black and silvery colour is shown clasping the neck of a running elephant, the movement of which being indicated by the treatment of its legs. The eyes of the elephant are made by separate pellets. Like No. 1 the animal and the rider were made separately and then joined together. Also similar is the sense of compactness and integration conveyed through tense and streamlined mass.

Ht. 8″. [PL. XVI, FIG. 7.]

Kāndi, Dt. Murshidābād, West Bengal.

14. „ Hand-made terracotta elephant-rider painted with the steady strokes of black and red on a white ground and wearing a hunter's dress and a turban on his head, is shown boldly clasping the neck of the elephant, the movement of which being indicated by forward movement of legs and slightly uplifted trunk and tail. The clay-modeller's age-old experience is expressed in simple colour scheme and bold and vigorous execution of the elephant-rider.

Ht. 6.4″. [PL. XVI, FIG. 8.]

Chittagong, East Bengal.

15. „ Same as No. 14.

Ht. 6.4″.

Chittagong, East Bengal.

16. „ Same as No. 14, with the exception that the eyes of the elephant are made with separate pellets and the rider is seen wearing a painted hat instead of a turban.

Ht. 5″.

Chittagong, East Bengal.

17. „ Same as No. 14, the only exception is that the eyes of the elephant are made by separate pellets.

Ht. 6″.

Chittagong, East Bengal.

18. Elephant-rider	Same as No. 14, with the exception that the rider bearing primitive characteristics in its facial expression has a pointed hat and the eyes of the elephant are made by separate pellets. Ht. 3.7″. Chittagong, East Bengal.
19. ,,	Same as No. 14, with the exception that the nose of the rider is made by pinching up the clay and the cap he wears is indicated by ivory black. The colour scheme shows that the toy may have been made by a Muslim artist. Ht. 5.4″. Chittagong, East Bengal.
20. ,,	Terracotta elephant-rider is seen driving the elephant by his right hand, while his left hand is resting on the lower portion of his left leg. Both the rider and the elephant are supple and vigorous. Ht. 8.8″. Chāibāsā, Bihār.
21. Elephant	Terracotta hand-made toy-elephant painted with brisk strokes of Indian red, ivory black and silvery colour, is shown having a frontal elephant-like expression, whereas the treatment of the legs and other parts of the body are similar to the back portion of a horse. Ht. 5.4″. [Pl. XVII, Fig. 9.] Kāndi, Dt. Murshidābād, West Bengal.
22. ,,	Hand-made terracotta elephant painted with ivory black and vermilion red on a white ground is shown in movement. Like the bulls, the terracotta elephants are also used as votive offerings, though they are generally used as playthings for the children. Ht. 4.5″. [Pl. XVII, Fig. 10.] Chittagong, East Bengal.
23. ,,	Same as No. 22. Ht. 5.4″. Chittagong, East Bengal.

24. Elephant Same as No. 22, with the exception that the red is absent for the use of burnt sienna and the eyes of this elephant are made by separate pellets.

Ht. 3.4″.

Chittagong, East Bengal.

25. ,, Hand-made hollow terracotta elephant with soft modelling and painted with purple, vermilion red, green and ivory black colours represents a typical Indian elephant with massive body and expressive line and form in its style and execution.

Ht. 5.3″. [PL. XVII, FIG. 11.]

Chāibāsā, Chhoṭānāgpur, Bihār.

26. Bull Hand-made terracotta toy-bull painted with the brisk strokes of black and red on a white ground is shown as if running, the movement being indicated by its outstretched legs and uplifted horns. This type of terracotta bulls bearing primitive characteristics is supposed to have been used as votive offerings in the household shrines through the ages. Now-a-days these terracotta bulls are generally used as playthings, but as soon as they are consecrated as votive offerings they become religious objects.

Ht. 5.6″.

Chittagong, East Bengal.

27. ,, Same as No. 26.

Ht. 4.1″.

Chittagong, East Bengal.

28. ,, Same as No. 26, excepting that this bull is humped and appears to be massive in form.

Ht. 4.6″.

Chittagong, East Bengal.

29. ,, Same as No. 26.

Ht. 2.6″.

Chittagong, East Bengal.

30. ,, Same as No. 26.

Ht. 6.4″. [PL. XVII, FIG. 12.]

Chittagong, East Bengal.

31. Lion Terracotta hand-made lion is shown in a furious rather realistic attitude indicated by its open mouth. The excessive strength and vigour of the lion are expressed by the bold treatment of the fore-part of its body.

Ht. 5.3″.

Chāibāsā, Chhoṭānāgpur, Bihār.

32. Tortoise Hand-made black-painted terracotta tortoise with circular designs on its back may be used as a plaything or a decorative object, but it is also seen to be worshipped by the rural people as Dharma Ṭhākur.

Ht. 1.9″.

Vishṇupur, Dt. Bankura, West Bengal.

33. " Hand-made clay tortoise decorated with punched circles has pelleted eyes, while other parts of the body are indicated by incisions. It may be used as a decorative object, but when it is consecrated it becomes a cult-figurine.

Ht. 2″.

Mādāripur, Dt. Faridpur, East Bengal.

34. Crocodile Hand-made sun-baked clay crocodile is shown decorated with incised lines, while the eyes are made by separate pellets. The mouth and the nostrils are marked by deep incision and pin-holes respectively.

Ht. 3″.

Mādāripur, Dt. Faridpur, East Bengal.

35. Cat Hand-made terracotta cat painted with red on a white ground is shown in a running posture. The eyes are made by pinching up the clay.

Ht. 2.2″. [Pl. XVIII, Fig. 13.]

Chittagong, East Bengal.

36. Mongoose Hand-made terracotta mongoose painted with black and red on a white ground is shown as if running, as indicated by its uplifted tail.

Length 4.0″. [Pl. XVIII, Fig. 14.]

Chittagong, East Bengal.

37. Species of lizard Hand-made terracotta species of lizard is shown painted with ivory black and red on a white ground. A deep incision denotes the mouth, while the eyes are marked with the strokes of ivory black.

Length 5.6″. [PL. XVIII, FIG. 15.]

Chittagong, East Bengal.

38. Bird Seated clay bird (duck?) painted with deep red, mauve and yellow colours is more or less realistic.

Ht. 1.1″.

Vishṇupur, Dt. Bankura, West Bengal.

39. „ Same as No. 38, with the exception that the mauve is absent being replaced by the use of black and green.

Ht. 1.9″.

Vishṇupur, Dt. Bankura, West Bengal.

40. „ Same as No. 38, with the exception that the mauve replaces deep black.

Ht. 2″.

Vishṇupur, Dt. Bankura, West Bengal.

41. „ Same as No. 38, with the exception that the mauve replaces green.

Ht. 2″.

Vishṇupur, Dt. Bankura, West Bengal.

42. „ Same as No. 38, with the exception that the red and mauve replace black.

Ht. 2″.

Vishṇupur, Dt. Bankura, West Bengal.

43. „ Hand-made clay bird with applied eyes is decorated with incised leaf designs.

Ht. 2″.

Mādāripur, Dt. Faridpur, East Bengal.

44. Bird Hand-made terracotta toy-bird is painted with red and ivory black on a white ground. The eyes are made by separate pellets, while the wings are specifically marked with black and red colours.

Ht. 2″. [PL. XIX, FIG. 16.]

Chittagong, East Bengal.

45. „ Hand-made terracotta toy-bird is painted with red and black on a white ground. The legs are not shown, but the lower portion is made in such a way that it exactly looks like an earthen pot (*ghaṭa*).

Ht. 4.5″. [PL. XIX, FIG. 17.]

Chittagong, East Bengal.

46. Peacock Hand-made terracotta peacock luxuriously painted with purple, chrome, brown, deep red, ivory-black and gold colours on a white ground is represented with a bent neck as if looking for something.

Ht. 7.5″. [PL. XIX, FIG. 18.]

Chāibāsā, Chhoṭānāgpur, Bihār.

LIST OF COLLECTIONS

CULT-FIGURINES AND CULT OBJECTS

No. 1	Collected by Sri Satyen Ray
Nos. 2-6 & No. 30 . . .	Presented by Sri Maniklal Sinha
Nos. 7-9	Presented by Sarada Charan Museum, Baidyabati
Nos. 10 & 11	Collected by Sri Jitendralal Nath
Nos. 12-15	Presented by Sri Ajit Mookerjee
Nos. 19, 24-28	Purchased
No. 20	Presented by Sri Bimal Kumar Datta
No. 21	Collected by Sri Paresh Chandra Dasgupta
No. 22	Presented by Sri Chanchal Kumar Chatterjee
Nos. 16-18, 23 & 31-40 . .	Presented by Dr. Sudhir Ranjan Das
No. 29	Presented by Sri Kalyan Dasgupta
Nos. 41-46	Collected by Sri D. P. Ghosh

DOLLS

Nos. 1-2, 38, 39 & 63 . .	Presented by Sri Prankrishna Pal
Nos. 3, 19 & 22	Presented by Sri Rathindra Mohan De
Nos. 4-6, 24 & 56	Presented by Sri Kalidas Datta
Nos. 7-13	Presented by Sri D. P. Ghosh
Nos. 14-15, 20, 42-43 & 53 .	Collected by Sri Rabindra Nath Ganguli
Nos. 16-17 & 21	Collected by Sri Sudhanshu Kumar Ray
No. 18	Presented by Dr. Kalyan Kumar Ganguli
Nos. 23, 36, 54-55 & 57-58.	Presented by Sri Bimal Kumar Datta

DOLLS

Nos. 25-26	Collected by Sri Maniklal Sinha
Nos. 27-30	Collected by Sri Paresh Chandra Dasgupta
Nos. 31 & 48	Presented by Sri Sambhunath Ghatak
Nos. 32-34	Collected by Sri Kalyan Dasgupta
No. 35	Presented by Sri Anath Pal
Nos. 37 & 49	Presented by Sri Sushil Kumar Pal
Nos. 40-41	Purchased
Nos. 44 & 50-52	Collected by Sri Nanigopal Das
Nos. 59-60	Presented by Sri Ajit Mookerjee
Nos. 61-62	Presented by Sri Jatindra Mohan Datta
Nos. 45-47	Collected by Sri Asutosh Bagchi

TOYS

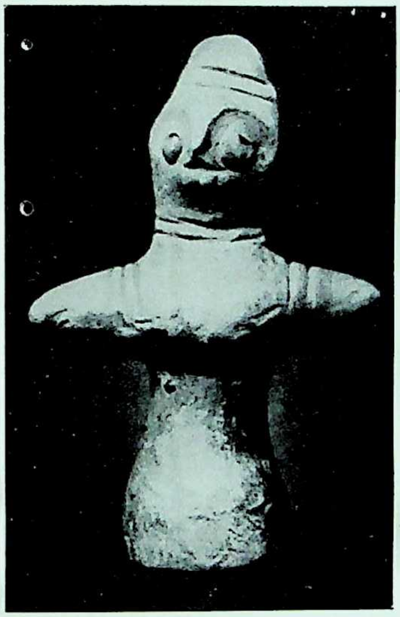
Nos. 1-2, 13 & 21 . . .	Presented by Sri Prankrishna Pal
Nos. 3, 12, 20, 25, 31 & 46	Presented by Sri Ajit Mookerjee
Nos. 4-7 & 11	Presented by Sri D. P. Ghosh
Nos. 8-9, 14-18, 19, 22-24, 26-30, 35-37 & 44-45	Collected by Sri Asutosh Bagchi
No. 10	Collected by Sri Rabindra Nath Ganguli
Nos. 32 & 38-42	Presented by Sri Maniklal Sinha
Nos. 33-34 & 43	Presented by Dr. Sudhir Ranjan Das

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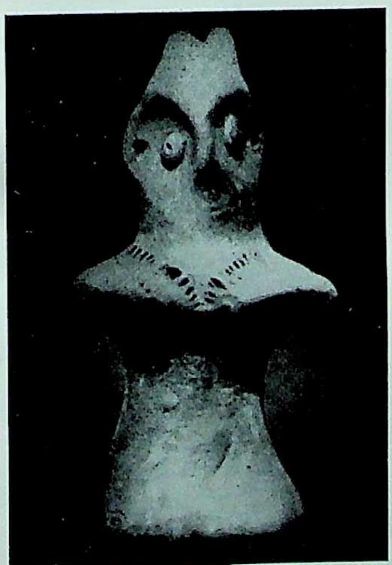
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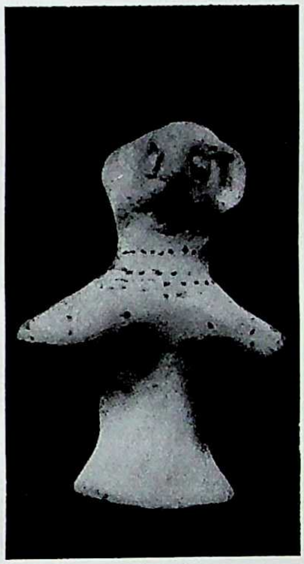
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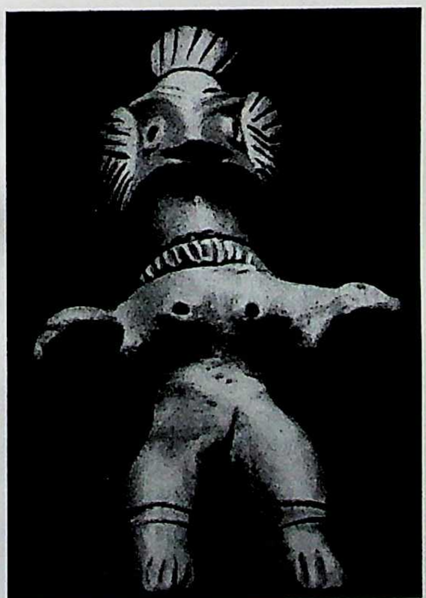
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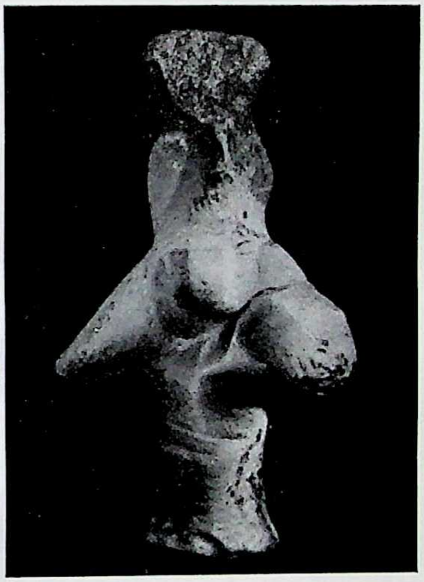
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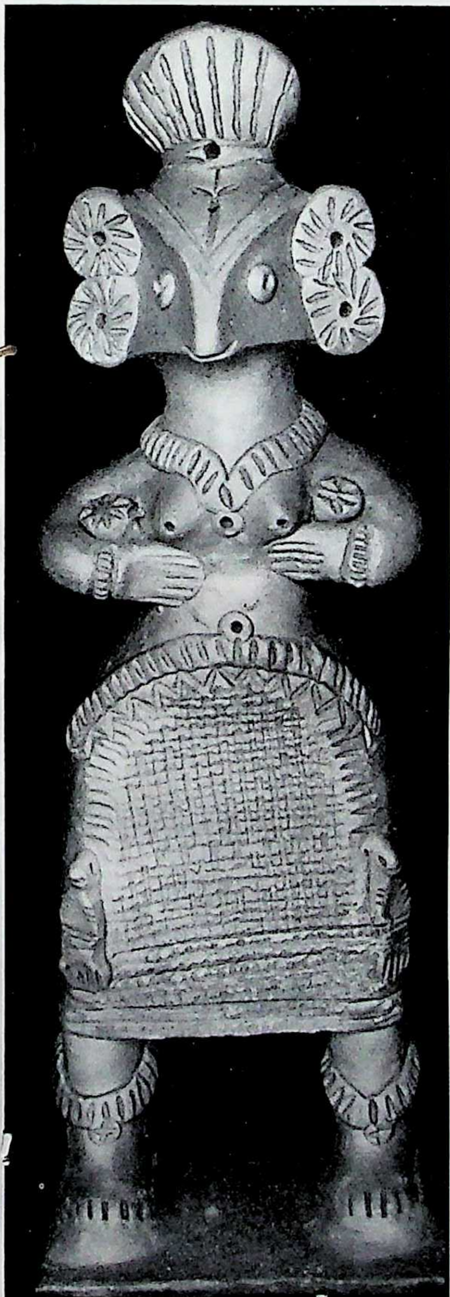
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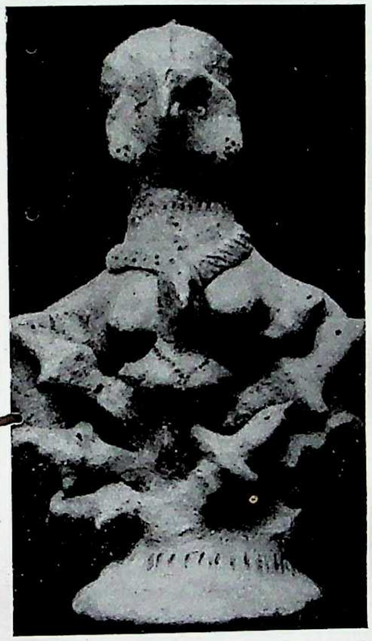
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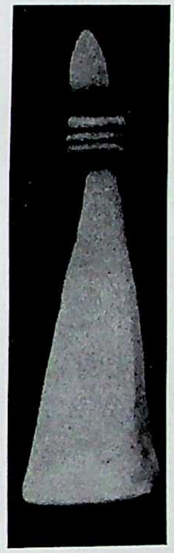
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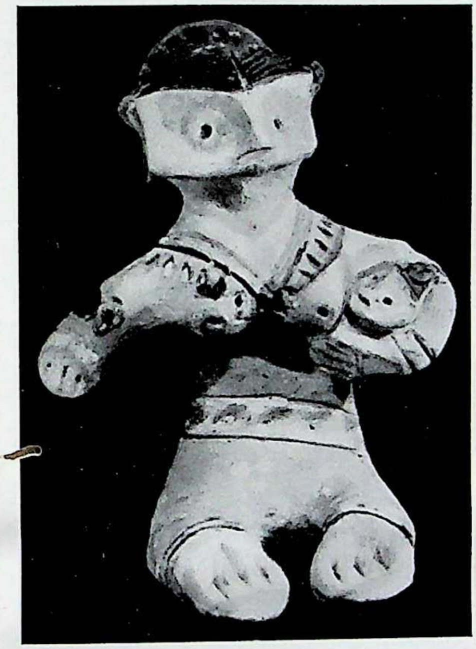
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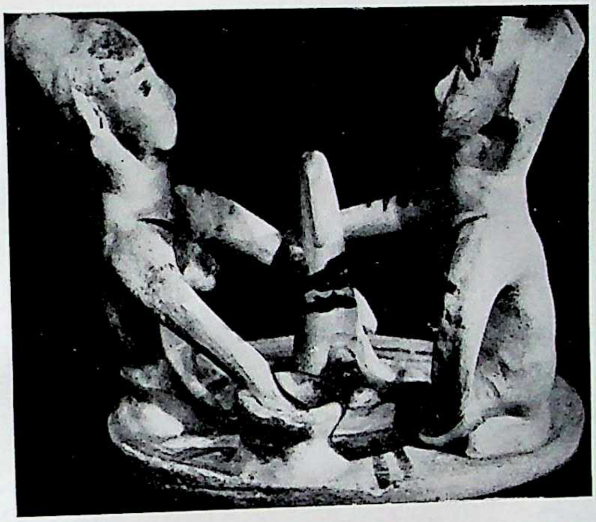
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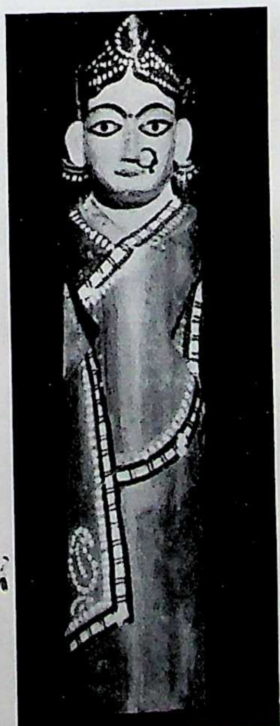
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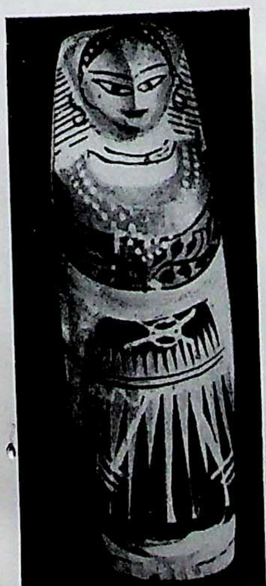
PLATE X



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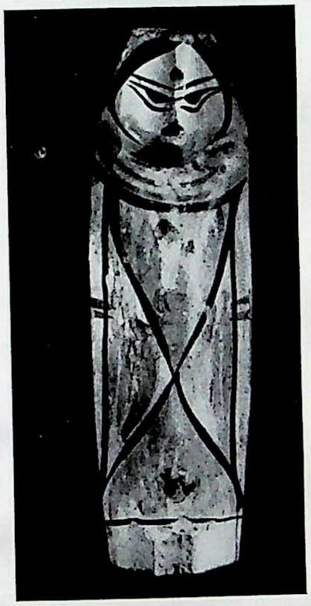
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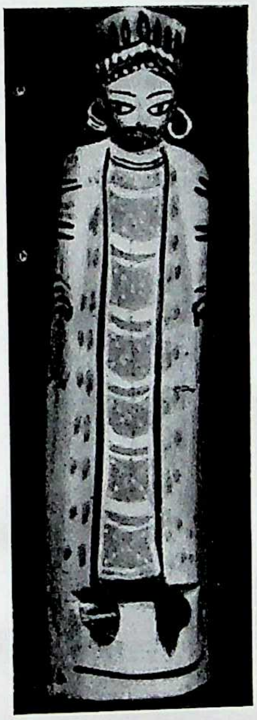
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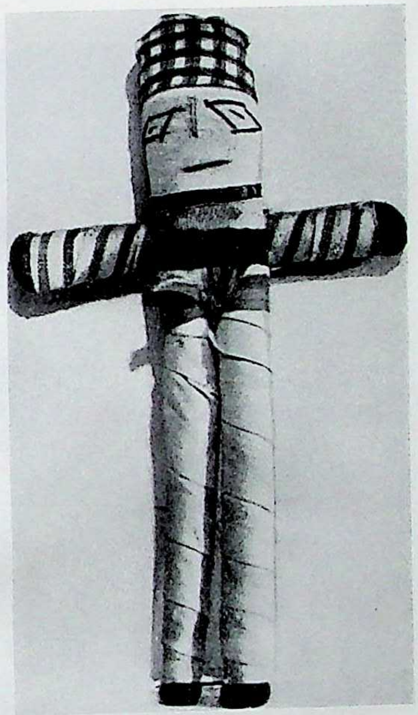
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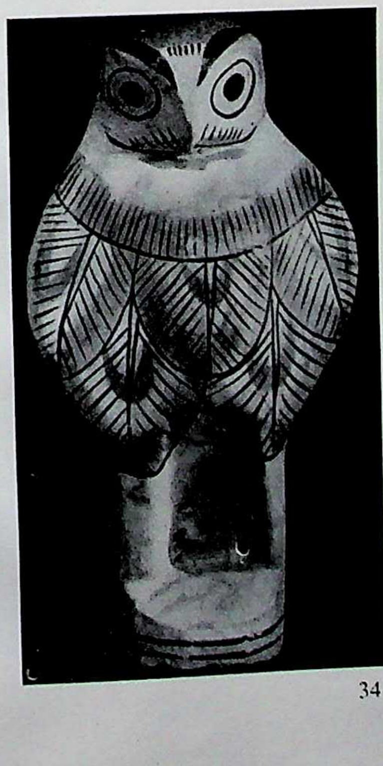
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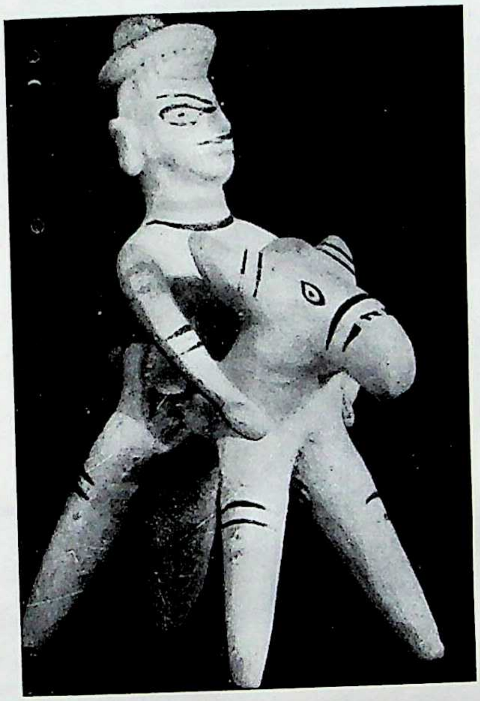
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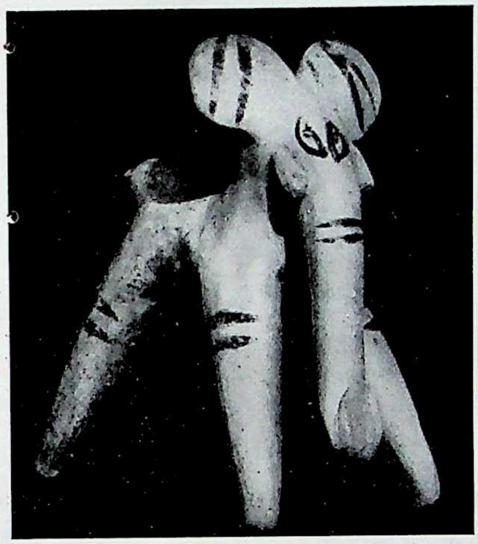
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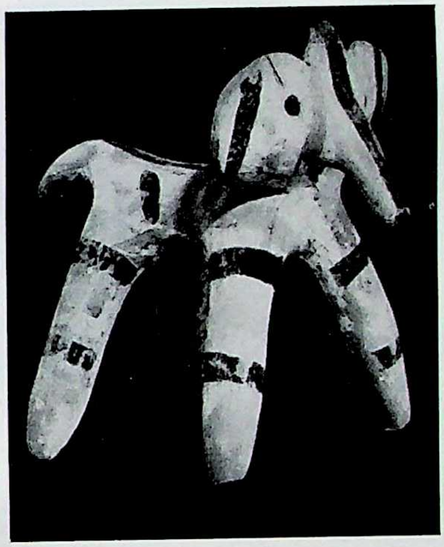
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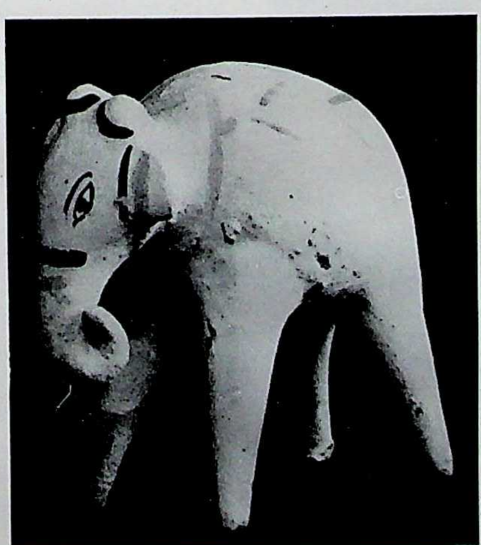
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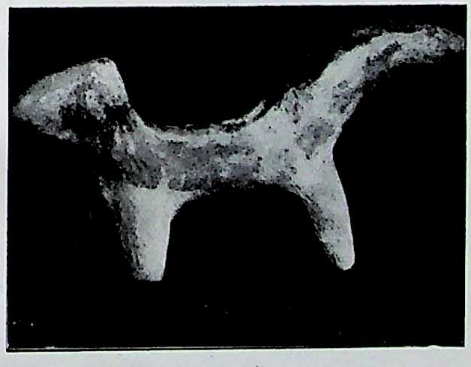
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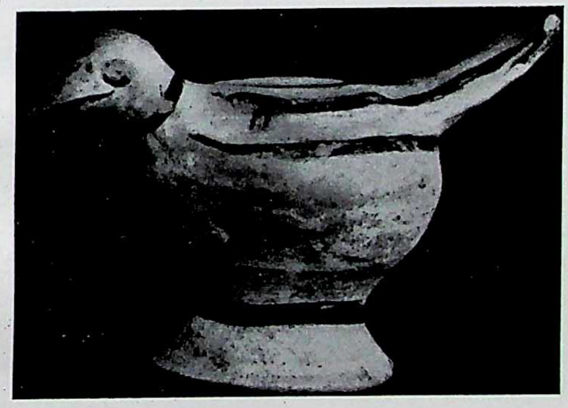
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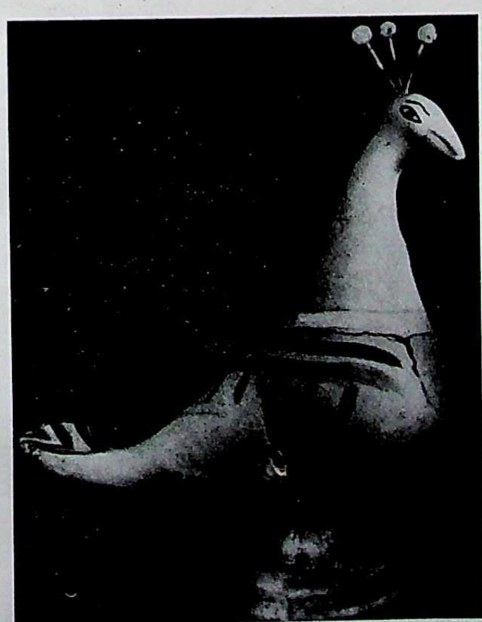
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